

AMHERST COLLEGE BROADCASTING SYSTEM

ROUTING

This is an outline of the route an Amherst radio show will follow from the time of its initial conception to the final airing of the program. Although after the station has been in operation a while and all personnel have become familiar with studio routine there will be many shortcuts, it is necessary that for the present we adhere as strictly as possible to this schedule. In this outline all work on a specific show is broken down into its numerous component parts so that the function of each department in the show's production can be readily understood.

A. A member of the station staff suggests to the Program Director that an available hour on Monday evening be filled with a program of classical recorded music, to be called "Symphony at Seven."

B. The Program Director brings up the suggestion at the weekly Program Board meeting. It is discussed by the Program Board, the idea growing as it progresses. Since this spot is unfilled and is good commercial time, "Symphony at Seven" is included in the week's schedule for two weeks in advance which is made up by the Program Board at this meeting. The show will be produced as a sustainer with an eye to possible later sale. A five-minute world news spot must also be included in this hour.

C. The Program Director, in conference with the Assistant Program Director and the Music Director, make final decision regarding the show's name, time and format.

ROUTING -- 2

D. The Assistant Program Director assigns a writer to the show.

E. The Music Director assigns one of his staff members to the show. The Music Staff Member will be responsible for the preparation, choosing and obtaining of the records or transcriptions to be used.

F. The two staff members, working in conjunction, select the records from the station library or from other sources, and list catalogue number or specific source for each record. They then time each record (even if one time is already filed on the record), and set up the time segments to be filled by continuity, allowing a 30-second leeway. They also prepare an emergency five-minute fill.

G. The writer completes his continuity for the show, the whole works is timed again to 54:30 with a maximum error of 30 seconds, and the show is now ready to be submitted to the Ass't. Program Director.

H. The Ass't. Program Director checks the continuity, offers suggestions regarding balance of musical material, etc. He gives the show his approval and inserts the news spot for 7:30. He then informs the program director that the show is ready and that a 5-minute world news spot is required for 7:30.

I. The Program Director directs the News Editor to have ready the five minutes of news at the specified time.

J. The News Editor assigns a News Staff member to prepare the necessary program.

ROUTING -- 3

K. The news staffer consults the standard broadcast schedule or other news sources and decides that his best source for this particular time will be the 6 PM news broadcast from WQXR, New York. He also plans to listen to a 6:30 newscast for possible late changes and a final check.

L. Meanwhile (after the initial meeting of the Program Board when "Symphony at Seven" was first scheduled) the Production Manager has scheduled the studio, announcer, and production man for the broadcast. This information appears on the Personnel Assignment sheet more than a week in advance of the broadcast.

M. After passing the script, music, and format of the show, the Ass't. Program Director submits the show either to the Program Director or Station Manager for final approval. If there is commercial copy it must also be approved at this time. The Program Director or Station Manager then signs the standard Approval Form which is stapled to the submitted script and is returned to the Ass't. Program Director.

N. The Ass't. Program Director then gives the show to a typist who makes four copies. One of these copies goes to the Program Director for his file. The other three are routed to the Production Manager.

O. The Production Manager routes one script to the Announcer, another to the Production Man assigned to the show, and the third goes into the Monday Emergency File in the Control Room.

P. The Announcer and Production Man must pick up their scripts by noon of the day preceeding their broadcast -- in this case

Sunday. They arrange to rehearse the show once before putting it on the air and at this rehearsal the production man 'spots' the records.

Q. The Music Staff member who planned the show is responsible for placing all records for the show (and emergency material) in the Current Record File in the studio -- this should be done on the day of the broadcast.

R. Monday (the day of the broadcast) at 6 PM the News Staffer prepares his broadcast, preparing six minutes of news, items arranged in decending importance, including short fillers in the final minute. He listens to the 6:30 newscast, prepares two final copies of his script, and gives the two copies to the announcer and production man respectively by 6:45 -- fifteen minutes before starting time.

S. The Announcer and Production Man report to the studio fifteen minutes prior to airtime -- 6:45 on Monday. The Production Man is responsible at this time for getting the records to be used to the engineer on duty.

T. While the show is on the air, the Production Man, sitting in the control room, is responsible for the timing of the show and the breaks, keeping of the log, and indicating any changes or deviations from the prepared script.

U. After the show the Production Man completes and signs the log, attaches the log to his script, places them in the correct file, checks and signs the Operation Schedule in the Control Room.

